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Bioluminescence

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BIOLUMINESCENCE

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

In

The Department of Music

By

Zachary Pfeifer

B.A. Kutztown University of Pennsylvania, 2006

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ABSTRACT

The ability of certain animals to create natural light is called bioluminescence. This ability is found throughout the world in various biomes but is most common in the deep ocean, in layers of dark water that remain untouched by the sun’s rays.

One way *Bioluminescence* attempts to convey light moving through the depths is by assigning bright passages to instruments that are easily heard over light accompanying textures or are sometimes featured in solos or duets. The soprano saxophone and vibraphone are the two most common examples of this.

Bioluminescence is written in the tradition of an orchestral tone poem, in that we move from one section to the next in a progression that changes in themes and orchestration but that allows cohesion between the “movements” so that the work can be understood as a whole.

In *Two Lights* we meet our first bioluminescent creatures that we will follow throughout the work, two small and blue-glowing krill that float seemingly aimlessly throughout the deep as they search for food in the form of “marine snow”. *Denizens of a Liquid Night* introduces us to a variety of new and strange creatures; the most sinister of these is the monstrous Angler Fish, which is portrayed by the bassoons and bass clarinet as they play their brooding quartet on repeated occasions. As the illuminated krill swim to safety they discover a new arena of feeding grounds and marine richness in *Pathfinder*.

The middle section of the piece is comprised of two fast sections which share material. The first of these sections, *Tricks and Traps* is an aggressive look at the hunters who patrol the dark waters and the devious tactics they use to lure prey into deadly traps. In *Vampire!* we meet one of the predators, *Vampyroteuthis infernalis*, or Vampire Squid who uses his glowing blue lures to seduce prey into his clutches.

The work concludes with *Song of the Luminescent* which is a reiteration of some of the themes as our glowing krill float among an endless sea of bioluminescent jellyfish, illuminating the water like a city of hanging lamps.

INSTRUMENTATION

1 Piccolo

2 Flutes

2 Oboes

1 English Horn

2 Clarinets in B-flat

1 Bass Clarinet

1 Soprano Saxophone

2 Bassoons

1 Contrabassoon

2 Horns in F

2 Trumpets in B-flat, (2nd Trumpet uses Harmon Mute)

2 Trombones

1 Tuba

4 Percussion

Timpani

1st Part- Orchestra Bells, Bass Drum

2nd Part- Snare Drum

Vibraphone (4 mallets)

1st Violins

2nd Violins

Violas

Cellos

Double Basses

The score is written in C so all instruments are at written pitch, except for those instruments that will undergo octave transpositions; piccolo, orchestra bells, contrabassoon and double bass.

Score in C

Bioluminescence

Zach Pfeifer

Two Lights

Zach Pfeifer

$\text{♩} = \text{c. } 110$

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Soprano Sax.

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone 1

Trombone 2

Tuba

Timpani

Orchestra Bells

Percussion 1

Snare Drum

Vibraphone

Violin I

Violin II

Viola

Cello

Double Bass

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

25

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

25

Timp.

Perc. 1

S.D.

25

Vib.

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

33

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Denizens of a Liquid Night

♩ = c. 90

41

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

41

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

41

Timp.

Perc. 1

41

S.D.

41

Vib.

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

mp

p

con legno

p

p

p

p

49

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

49

Timp.

Perc. 1

49

S.D.

49

Vib.

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

57

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

57

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

57

Timp.

Perc. 1

57

S.D.

57

Vib.

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

p

mf

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

73

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

73

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

73

Timp.

Perc. 1

73

S.D.

73

Vib.

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

81

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

81

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

81

Timp.

Perc. 1

81

S.D.

81

Vib.

81

Vln. I

Vln. II

Vla.

Vc.

D.B.

89

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

89

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

89

Timp.

Perc. 1

89

S.D.

89

Vib.

89

Vln. I

Vln. II

Vla.

Vc.

D.B.

This image shows a page from a musical score, specifically measures 97 through 104. The score is arranged in systems, with each system containing staves for different instruments. The instruments listed are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Saxophone (S. Sx.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Snare Drum (S.D.), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 97-104 show various musical notations, including rests, notes, and dynamic markings such as *p*, *mp*, and *f*. The score is written in standard musical notation with treble and bass clefs, key signatures, and time signatures. The page number 97 is visible at the top left corner.

[illegible]

113

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

113

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

113

Timp.

Perc. 1

113

S.D.

113

Vib.

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

mp

*mf*₃

mp

mp

mp

121

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

121

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

121

Timp.

Perc. 1

S.D.

121

Vib.

121

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

mf

p

p

p

p

129

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

f

Harmon Mute

137

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *mf*

E. Hn. *mf*

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2 *mf*

C. Bn.

Hn. 1 *f*

Hn. 2 *f*

B \flat Tpt. 1

B \flat Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2

Tuba

Timp. 137

Perc. 1 *f*

S.D. 137

Vib. 137

Vln. I 137

Vln. II

Vla.

Vc.

D.B.

145

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

145

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

145

Timp.

Perc. 1

145

S.D.

145

Vib.

145

Vln. I

Vln. II

Vla.

Vc.

D.B.

This image shows a page of a musical score, likely from a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 153 in the top left corner. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., S. Sx., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. 1, S.D., Vib., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamics like *p* (piano) and *mp* (mezzo-piano). The page is divided into measures by vertical bar lines.

161

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

161

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

161

Timp.

Perc. 1

161

S.D.

161

Vib.

161

Vln. I

Vln. II

Vla.

Vc.

D.B.

This image displays a page of a musical score, likely for a symphony or concert band, featuring a large ensemble of instruments. The score is written for measures 169 through 174. The instruments listed on the left include Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bass Clarinet 1, Bass Clarinet 2, Bass Clarinet, Saxophone, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Tuba, Timpani, Percussion 1, Snare Drum, Vibraphone, Violin I, Violin II, Viola, Cello, and Double Bass.

The score is written in a standard musical notation with various dynamics and articulation marks. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Articulation marks include slurs, accents, and breath marks. The score is divided into systems, with measures 169-174 shown on this page. The instruments are arranged in a traditional orchestral layout, with woodwinds and strings in the front and brass and percussion in the back.

This image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a system, with each staff corresponding to a specific instrument. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., S. Sax., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. 1, S.D., Vib., Vln. I, Vln. II, Vla., Vc., and D.B.

The score includes musical notation such as notes, rests, and slurs. Dynamics are indicated by letters like *mf*, *p*, and *mp*. A specific instruction, "Mute Off", is written above the B♭ Tpt. 2 staff. The page number "177" is visible at the top left of the first system.

185

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

185

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

185

Timp.

Perc. 1

S.D.

185

Vib.

185

Vln. I

Vln. II

Vla.

Vc.

D.B.

This image shows a page from a musical score, specifically measures 201 through 208. The score is arranged in two systems of staves. The first system includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Saxophone (S. Sx.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Snare Drum (S.D.), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like *mf*, *f*, and *p*. Measure numbers are indicated at the beginning of some staves (e.g., 201, 202). The bottom of the page features a large, stylized graphic element resembling a double bar line or a decorative flourish, with a small *p* marking below it.

209

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

209

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

209

Timp.

Perc. 1

S.D.

209

Vib.

209

Vln. I

Vln. II

Vla.

Vc.

D.B.

1

217

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

217

Timp.

217

Perc. 1

Switch to Bass Drum, Soft Mallet

217

S.D.

217

Vib.

217

Vln. I

Vln. II

Vla.

Vc.

D.B.

225

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

233

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

233

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

233

Timp.

Perc. 1

S.D.

233

Vib.

233

Vln. I

Vln. II

Vla.

Vc.

D.B.

241

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

241

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

241

Timp.

Perc. 1

S.D.

241

Vib.

241

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

257

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

257

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

257

Timp.

Perc. 1

257

S.D.

257

Vib.

257

Vln. I

Vln. II

Vla.

Vc.

D.B.

265

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

265

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

265

Timp.

Perc. 1

265

S.D.

265

Vib.

265

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tricks and Traps

 = c. 140

273

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

ppp

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

273

Timp.

Perc. 1

Bass Drum, Soft Mallet

273

S.D.

273

Vib.

273

Vln. I

Vln. II

Vla.

Vc.

D.B.

$\text{♩} = c. 140$

281

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

289

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

297

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

297

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

297

Timp.

Perc. 1

297

S.D.

297

Vib.

297

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mp

mp

mf

f

ff

ff

mf

f

f

f

305

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1

Tbn. 2

Tuba

Timp. *f*

Perc. 1

S.D.

Vib.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D.B.

313

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

313

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

313

Timp.

Perc. 1

313

S.D.

313

Vib.

313

Vln. I

Vln. II

Vla.

Vc.

D.B.

321

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

321

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

321

Timp.

Perc. 1

321

S.D.

321

Vib.

321

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

ff

ff

mf

mf

mf

329

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

329

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

329

Timp.

Perc. 1

329

S.D.

329

Vib.

329

Vln. I

Vln. II

Vla.

Vc.

D.B.

337

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

mp

Hn. 1

Hn. 2

B♭ Tpt. 1

f ₃

ff

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

337

Timp.

mp

Perc. 1

337

S.D.

337

Vib.

337

Vln. I

Vln. II

Vla.

Vc.

f ₃

D.B.

f ₃

345

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

mp

Hn. 1

Hn. 2

B♭ Tpt. 1

ff

B♭ Tpt. 2

ff

Tbn. 1

Tbn. 2

Tuba

Timp.

mf

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 353 at the top left. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., S. Sax., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. 1, S.D., Vib., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as rests, notes, triplets, and dynamic markings like *mf* and *f*. The page is divided into measures by vertical bar lines, and the instruments are grouped by horizontal staves.

361

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

369

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

369

Timp.

Perc. 1

369

S.D.

369

Vib.

369

Vln. I

Vln. II

Vla.

Vc.

D.B.

377

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

377

Timp.

Perc. 1

377

S.D.

377

Vib.

377

Vln. I

Vln. II

Vla.

Vc.

D.B.

393

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

401

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

401

Timp.

Perc. 1

401

S.D.

401

Vib.

401

Vln. I

Vln. II

Vla.

Vc.

D.B.

405

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

409

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

409

Timp.

Perc. 1

S.D.

409

Vib.

409

Vln. I

Vln. II

Vla.

Vc.

D.B.

417

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

417

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

417

Timp.

Perc. 1

417

S.D.

417

Vib.

417

Vln. I

Vln. II

Vla.

Vc.

D.B.

425

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

425

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

425

Timp.

Perc. 1

425

S.D.

425

Vib.

425

Vln. I

Vln. II

Vla.

Vc.

D.B.

433

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

441

Picc. *mf* *mf*

Fl. 1 *mf* *mf*

Fl. 2 *mf* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sx.

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1 *f*

Hn. 2 *f*

B \flat Tpt. 1

B \flat Tpt. 2 *f* *ff*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tuba *f*

Timp. *f* *mf*

Perc. 1

S.D. *f*

Vib.

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *ff*

Vc. *ff*

D.B. *ff* *f*

449

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

S. Sx.

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn.

Hn. 1 449

Hn. 2

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f* *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba

Timp. 449 *mf*

Perc. 1

S.D. 449

Vib. 449

Vln. I 449 *f* *ff*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page number 457 is visible at the top left. The score is written in standard musical notation, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., S. Sx., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. 1, S.D., Vib., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in a single system, with each instrument part on its own staff. The music is in a key of one sharp (F#) and 4/4 time. The page contains measures 457 through 464. The woodwinds and strings play sustained notes, while the brass and percussion have more rhythmic parts. The dynamics range from *mf* to *ff*, with some measures marked *f* (forte). There are also articulation marks like accents and slurs throughout the score.

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 465 in the top left corner. The staves are arranged in a system, with woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, B♭ Clarinets 1 & 2, Bass Clarinet, Saxophones, Bassoons 1 & 2, Contrabassoon) in the upper section, brass (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion 1, Snare Drum, Vibraphone) in the middle section, and strings (Violins I & II, Viola, Violoncello, Double Bass) in the lower section. The score includes various musical notations such as notes, rests, dynamics (mp, ff), and articulation marks. The woodwinds and brass sections are primarily playing sustained notes or chords, while the percussion and string sections have more active parts with rhythmic patterns and dynamic markings.

This page contains measures 473 through 480 of a musical score. The instrumentation includes:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Hn.
- B♭ Cl. 1
- B♭ Cl. 2
- B. Cl.
- S. Sx.
- Bsn. 1
- Bsn. 2
- C. Bn.
- Hn. 1
- Hn. 2
- B♭ Tpt. 1
- B♭ Tpt. 2
- Tbn. 1
- Tbn. 2
- Tuba
- Timp.
- Perc. 1
- S.D.
- Vib.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score features various musical notations including notes, rests, beams, slurs, and dynamic markings such as *mp*, *mf*, and *f*. Measure numbers are indicated at the start of each system.

481

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

E. Hn. *mp*

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

B. Cl. *mp*

S. Sx.

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

Hn. 1

Hn. 2

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *fff*

Tbn. 1

Tbn. 2

Tuba

Timp. *mf*

Perc. 1

S.D. *mf*

Vib.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

[illegible]

497

Picc. *mf* 3

Fl. 1 *mf* 3

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mp*

E. Hn. *mp*

B♭ Cl. 1

B♭ Cl. 2 *mp*

B. Cl. *mp*

S. Sx. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

Hn. 1

Hn. 2

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff* 3 *ff*

Tbn. 1

Tbn. 2

Tuba

Timp. *mp* *mf*

Perc. 1

S.D. 3

Vib.

Vln. I 497

Vln. II

Vla. 497

Vc. 3

D.B. 3

505

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

mp

513

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

513

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

513

Timp.

Perc. 1

513

S.D.

513

Vib.

513

Vln. I

Vln. II

Vla.

Vc.

D.B.

521

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

521

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

521

Timp.

Perc. 1

S.D.

521

Vib.

521

Vln. I

Vln. II

Vla.

Vc.

D.B.

529

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

529

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

529

Timp.

Perc. 1

S.D.

529

Vib.

529

Vln. I

Vln. II

Vla.

Vc.

D.B.

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 537 in the top left corner. The staves are arranged in a system, with each instrument or section having its own staff. The notation includes various musical symbols such as notes, rests, dynamics (sf, f, ff), and articulation marks. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The page is divided into two systems, with the first system containing staves for Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, Trumpets, Trombones, Tuba, Timpani, Percussion, and Strings. The second system contains staves for Violins, Viola, Violoncello, and Double Bass. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The page is numbered 537 in the top left corner.

545

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

553

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

553

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

553

Timp.

Perc. 1

S.D.

553

Vib.

553

Vln. I

Vln. II

Vla.

Vc.

D.B.

561

Picc. *mf* 3

Fl. 1 *mf* 3

Fl. 2 *mf* 3

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sx.

Bsn. 1 *mf* 3

Bsn. 2 *mf* 3

C. Bn. *mf* 3

Hn. 1 *mf* 3

Hn. 2 *mf*

B \flat Tpt. 1 *mf* 3

B \flat Tpt. 2 *mf* 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Timp. *mf*

Perc. 1

S.D. *mf* 3

Vib.

Vln. I *mf* 3

Vln. II *mf* 3

Vla. *mf* 3

Vc. *mf* 3

D.B. *mf* 3

569

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

569

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

569

Timp.

Perc. 1

Switch to Orchestra Bells

569

S.D.

569

Vib.

569

Vln. I

Vln. II

Vla.

Vc.

D.B.

577

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

577

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

577

Timp.

Perc. 1

577

S.D.

577

Vib.

577

Vln. I

Vln. II

Vla.

Vc.

D.B.

585

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

585

Hn. 1

3

mf

3

3

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

585

Timp.

Perc. 1

585

S.D.

585

Vib.

585

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

f

591

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

593

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

593

Timp.

Perc. 1

S.D.

593

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a system, with some instruments grouped together (e.g., Violins I and II, Viola, Violoncello, and Double Bass). The score includes musical notation, including notes, rests, and dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). A rehearsal mark "601" is visible at the top of the page, indicating the start of a specific section. The instruments listed include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., S. Sx., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. 1, S.D., Vib., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in a standard musical notation style, with a key signature of one flat and a common time signature.

Song of the Luminescent

♩ = c. 90

609

♩ = c. 90

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Orchestra Bells

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

3

617 ♩ = c. 110

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

ff

ff

ff

ff

ff

ff

625

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

625

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

625

Timp.

Perc. 1

S.D.

625

Vib.

625

Vln. I

Vln. II

Vla.

Vc.

D.B.

633

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sax.

Bsn. 1

Bsn. 2

C. Bn.

633

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

633

Timp.

Perc. 1

S.D.

633

Vib.

633

Vln. I

Vln. II

Vla.

Vc.

D.B.

641 $\text{♩} = \text{c. } 90$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

S.D.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 649 in the top left corner. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., S. Sax., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. 1, S.D., Vib., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The page is a single system of music, with the instruments grouped together on the left and the musical notation extending to the right.

[illegible]

665

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

665

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

665

Timp.

Perc. 1

S.D.

665

Vib.

665

Vln. I

Vln. II

Vla.

Vc.

D.B.

673

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

673

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

673

Timp.

Perc. 1

S.D.

673

Vib.

673

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

688

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

S. Sx.

Bsn. 1

Bsn. 2

C. Bn.

689

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

689

Timp.

Perc. 1

S.D.

689

Vib.

689

Vln. I

Vln. II

Vla.

Vc.

D.B.

VITA

Zach Pfeifer (1982-) was born in Baltimore, Maryland, and grew up just north in the rolling hills of York County, Pennsylvania. He played viola through grade school and attended Kutztown University of Pennsylvania where he initially became involved in the school's jazz studies program under director Dr. Kevin Kjos as a jazz bassist. He studied jazz bass with Erik Unsworth and Scott Lee before his developing interest in orchestral music and composition caused him to switch his focus to writing music under the guidance of Dr. John Metcalf.

Zach is now earning a Master of Music in composition at Louisiana State University where he studies under Dr. Dinos Constantinides. He has also studied with Alejandro Argüello and in Claremont, California with Thomas Flaherty. During the summer Zach works at Blue Lake Fine Arts Camp in Twin Lakes, Michigan, where he teaches music composition to middle school and high school students.

Currently, Zach lives in Covina, California with his wife Megan.